

CITYSTYLE



Canada's Best Jazz

There's Skip Beckwith on the double-bass, Don Palmer on the sax and flute, Scott MacMillan on the guitar... the list goes on. Good, sometimes surpassing good, jazz players. And all based in Halifax

by Heather Laskey

Some of the best jazz in Canada today is being played in this city. The problem is with the length of the list. There's Skip Beckwith on the double-bass, Don Palmer on the sax and flute, Scott MacMillan on the guitar, Anil Sharma on the drums, Paul Simons on the piano, Georges Hébert on the guitar, Robin Shier on the trumpet, Gerry Carruthers on the piano. And there are more of them — good, sometimes surpassing good, jazz players, and all based in Halifax.

Then there are the others who started here — musicians of the calibre of saxophonist Bucky Adams and pianist Joe Sealy — and who come back to town to play. And players like Milt Jackson, Peter Appleyard, Barney Kessel and Buddy DeFranco, who have played here in recent years.

Back in the 1950s, there was more jazz played in

Halifax than anywhere in Canada. Its locale was 777 Barrington, a basement in a building in the north end, overlooking the dockyards. Peter Power, now president of the Atlantic Federation of Musicians, played there in Dixie bands: "The place would be jam-packed, though people couldn't even get a drink there."

Don Palmer and Skip Beckwith were playing bebop there. "Most of the musicians came from the three service bands that were in town then. Those guys are all over North America now," recalls Don Palmer.

"Warren Chiasson's in New York — he's one of the best vibraphone players. Keith Jollimore, Joe Sealy, Bob Mercer... It was Bob Mercer that started me playing music. We grew up in Sydney. So did Skip. Bob and I used to go round playing in people's homes. We'd earn about \$8.

"That was money then. We had to hire a bodyguard so we wouldn't get jumped by the other kids. I would have been about six." Don and Skip — both born in 1939 — are the deans of the Halifax jazz scene. Their paths have crossed and recrossed. Childhood in Sydney, then the 777, and since the mid-1970s, back in Halifax.

"There was a mass exodus in the

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PHOTOS BY HEATHER LASKEY

Skip Beckwith on the double-bass, Don Palmer on the sax, Scott Ferguson on the drums

late '50s," says Skip. "It was time for everyone to try their wings." He studied music in Boston and at the Oscar Peterson School in Toronto. He played with the Brian Brown Trio for nine years then became Anne Murray's music director. Though he learned a lot about the music and recording business, music with Anne, he says, "was a path with no heart." He came back to Halifax in 1975 and got back into jazz with Joe Sealy — "a wonderful pianist." (Scott Ferguson, a young drummer, describes him better — "He eats the piano alive.") Unknown to Skip, Don Palmer had also returned after 16 years in New York, refining and defining his art, playing with big jazz names like Gerry Mulligan, Stan Getz and the Thad Jones-Mel Lewis Orchestra.

Don had become musician-in-residence at the College of Cape Breton, and until the CBC asked him to play a call in Halifax, he thought that no one was playing jazz here. "At that time, the scene was such that if you put out a label with the word 'jazz' on it, it wouldn't sell." The double-bass player for that gig was Skip Beckwith whom he had not seen since the days of the 777. With Joe Sealy they formed a trio and put out an album through the CBC.

The focus for jazz in the city since then has been Pepe's, on Spring Garden Road, with Skip on staff to play and to contract other musicians. "It's come full circle," he says.

Only jazz, mostly in what Skip describes as "modern bebop style," is played in their upstairs restaurant. Good jazz does not use much amplification, but even so players tend to keep down the sound level during the first set while diners concentrate on eating. People whose first interest is the music get there after nine in time

for the second set when the musicians know they have the audience's concentration. As Don says, jazz, unlike rock, "requires your attention or you don't get anything out of it."

Skip brings in big name American and Canadian players and they can come here in the knowledge that there are good jazz musicians to play with them.

Scott Ferguson points out that this also means that he and other young jazz players can continue learning their craft in the city. "If I went to Montreal or Toronto I'd just be in the crowd. Here I can play with Peter Appleyard and Joe Sealy when they're in town. Skip and Don are among the best in Canada. Every time I play with them it's an education."

Scott, 22, studied jazz at St. Francis Xavier University. Although the program started only in 1980, its students are already establishing a reputation for themselves.

The problem for jazz players here is the limited audience. Modern jazz, cerebral and subtle, does not have the general appeal of rock, country and western, or rhythm and blues. CBC music producers like Glen Meisner use as much jazz in their programming as the market will take, but to make a living, most of the players also work non-jazz groups. Or, like Don Palmer, who is on the faculty of the Dalhousie School of Music, they teach. Guitarist Scott MacMillan is a talented composer and also puts other groups together, and plays back-up — "Though I'd love to play jazz all the time."

You know how it is with us," says Skip. "Did you hear the one about the jazz musician who won a million on the lottery and kept working until it was all gone...?" **C**

"Y" magic turns a dollar into ten

A small budget must go a long way at the Community "Y" — the Halifax YMCA's outreach branch. The bottom line is to give kids alternatives to hanging out on street corners

by Susan MacPhee

If you think alchemy was given up as impossible in the Middle Ages, you haven't been hanging around the Alexandra Centre in Halifax's north end. Behind an unassuming metal door to the left of the centre's main entrance on Cornwallis Street is the Community "Y" office, the physical representation of the Halifax YMCA's Outreach Program. And the work that's been going on there since the early 1950s is proof that alchemy is alive and well and being practised with lively abandon in the 20th century.



Mike Sampson and kids: basketball and leadership

Why is it alchemy? The best answer to that question can be found in the words of former Community "Y" branch manager Louis Gannon. The biggest part of running the program, he says, is "wheeling and dealing to take the one dollar you *do* have and make it into ten." That's almost like turning lead into gold. Miracles must be performed with money because the Community "Y" budget for 1985 is only \$78,000. From it must come salaries for two full-time and eight part-time employees plus funding for a myriad of programs and activities offered year-round.

The alchemists at work on Cornwallis Street are successful in their magical pursuit. Bill Gay, director of the Community Outreach Unit at the Halifax YMCA main branch, says one reason is that the "Y" can draw on a system of community help ranging from outright donations of money to volunteered time. That system increases the real budget incalculably, says Gay. "Even a wild guess at the value of donations could be way off... be it good will, time, leadership or deals on equipment. The whole "Y" depends on volunteers, we couldn't function without them."

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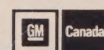


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Effective programs, kids off the street

In fact, the "Y" uses the volunteer system as part of its program to teach teenagers leadership skills and responsibility. Mike Sampson heads the leadership corps. "We meet once a week to plan activities for the Community 'Y' and we take part in special events, for instance, operating the coat-check at the Community 'Y' fund-raising dinner at the Trade Centre this year." The leadership corps is where the girls are most active. The boys shine on the basketball court. The Halifax Community "Y" has kids on the court in various age groups ranging from the "minis" — whose youngest member is eight years old — to the juvenile team, with top age at 17.

Manager Gary Farmer grew up playing basketball at the "Y", and there's an entire wall of shelves in his office filled with basketball trophies won by teams from over the years. He and his predecessor, Louis Gannon, are both on the senior men's basketball team that won the provincial championship

this year. Again, basketball is used as an incentive for the kids to do well in school. Farmer says the program stresses that what's really important is "a balanced effort, along the lines of academics first, sports second, or maybe even third... after family relationships."

The "Carry the Books as well as the Ball" program was an idea imported from Hampstead, New York, five years ago. Kids are encouraged to keep their marks up if they're under 16 and still in school. Tutorial services are offered after school hours and during vacations, and to stay on the team, you have to keep the grades up. For kids out of school, the requirement is

a genuine job search, "not just dropping in at Canada Manpower once a week." But the program wasn't without its problems. Parents didn't like the idea of their kids having to go to school in the summer, and objected to having academic conditions attached to the children's rights to play basketball. But Gannon says the system is "falling into place after four or five years. The parents don't object as much any more... whether because they don't mind or they just gave up on it, I don't know."

Keeping those activities going would seem enough work for a small staff and limited budget, but that's not all they do by a long shot. There's a health program run by the Halifax YMCA's preventive medicine clinic; there are recreational activities after hours at the George Dixon Centre and the St. Patrick's School; there are babysitting courses; all kinds of intramural sports programs; special events like movies, roller skating and dances; and the drop-in centre, where Gary Farmer, Mike Sampson and the part-time staffers have the daily contact with the kids that's important in building trust and friendship.

Another important project each year is the Visions program, in which groups of kids share a travel exchange program with kids in other parts of Canada and the United States, and learn about different cultures and ways of life. Last year a group went to Whitehorse in the Yukon to learn about Inuit life and a trip to Vancouver is planned for June. Farmer says the program is good for the kids because "it helps them put their own lives in perspective."

On top of running all these programs, the staff is busy planning new projects. Mike Sampson's current pet project is the "Juvenile Justice Program," which is modelled on a Montreal effort, and is designed to help first-time and potential offenders. It would consist of providing a support group, educational and recreational activities, and professional counselling to help youngsters who are in trouble. Sampson says the "Y" has good contacts in the courts, counselling and community service organizations now, and hopes funding for the project will come through while those contacts are still in place.

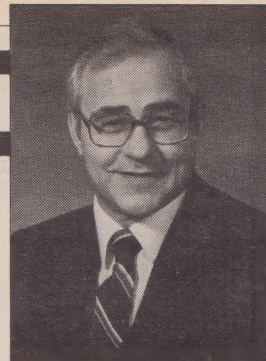
Farmer, Gannon, Sampson and Gay all agree that the most important aspect of the "Y" is showing kids alternatives. Gannon remembers when he was seven years old and first started going to the "Y". "There were two groups of kids in the North End then, the ones who hung out at the 'Y' and the ones who hung at the corner. Those guys who hung on the corner are still there, waiting for the bus to go by." C

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Spotting the market trends: charts give early signals

Few things can be said with any certainty about stock prices. One, and perhaps the only one, is that they go up and they go down. This single fact gives us a starting point for developing a strategy to make money from them. Since it's one of the few things we can count on, it makes sense to capitalize on it.

We don't know when they'll go up or down, or by how much, but we do know from past experience that no stock goes steadily and predictably in one direction for very long.

Anyone who's followed stocks knows they're damnable critters that wobble a lot, sometimes going down on good news, up on bad, often up on rumor, down on facts — even if the facts confirm the rumor. Logic is continually confounded.

For all that, they're not nearly as unpredictable as one might suppose. They tend to move in trends rather than in a completely haphazard fashion. If you spot these trends soon enough, profits will be good when you're right and losses limited when you're wrong.

To work the systems I use, we need up-to-date charts of stock price action over the past several months, a ruler, a sharp pencil and an inviolable trading plan.

Charts are available from a number of sources. Or you can make your own. But because they are drawn logarithmically I'd far sooner pay for the accuracy and variety of the printed ones. For example, one company offers a full set (two volumes updated monthly), covering about 1,500 stocks for \$330 — cheap considering the time saved and the increased ability to make a profit. It's one of the costs of doing business — and tax deductible.

Charts portray stock price activity in a graphic form that is just about impossible to visualize merely by watching the stock quotes in the daily newspaper. A vertical line represents the stock's price range for a given period — day, week or month. The line's top represents the highest price, the bottom the lowest. A short horizontal bar to the right of the line indicates the closing price (the last trade) of the period covered.

I use charts drawn on a weekly basis.

Charts can show a variety of additional information, including moving av-

erages and relative strength, but I find price activity and volume — the number of shares traded in a given period — to be the most useful information. Volume shows the readiness of people to trade at particular price levels. Of greater importance, charting volume gives an idea of how many shares trade in an average day. You don't want to buy 10,000 ABC Corp if it normally trades only 2,000 a day; your trades, in or out, could influence the market against you.

The recipe for success in the market is in recognizing when "low" really is low and when the latest in a series of highs is the end of the ride

The greatest value of charts is that they can help us decide when to buy or sell in order to make the most of price peaks and valleys. Used properly, they help us to buy and sell at the most advantageous prices, and that's fundamental for profitable trading.

Someone once told me: "A stock tends to move in the direction it has been going until it changes direction." On the surface, that's asinine. It's like saying the day will go on until night comes! What I was being told, however, eventually became one of the cornerstones of my investment strategy: stocks will often move in one direction for a period of time. They develop trends. Detect changes in these trends soon enough and the result has to be greater profitability. Charts, which are really a reflection of shareholder psychology, provide these early signals if they are used correctly.

Even the most naive novice knows there's a time to buy stocks and a time to sell them. Knowing which is which is vital to our financial health. Even Bell, or IBM, solid though they are, can cause losses of sickening proportions if our timing is wrong.

Our objective, quite obviously, is to buy low and sell high. The recipe for success is in recognizing when "low" really

is low and when the latest in a series of highs is the end of the ride.

If we're too subjective in making our decisions, those inner demons, Greed and Impatience, tend to raise their ugly little heads. Joined by their good buddy, Ego, they can create havoc with a bank balance.

Here's how they often work. Let's suppose ABC Corp traded as high as \$20 three months ago. It's a good, solid company with bright prospects but it's now trading at \$15.

"Just \$15?" Greed asks. "It only has to go back to \$20 and we've made 33 per cent profit. Surely it will do that and more."

"But," we ask, "how do we know it won't go down further?"

"Let's figure out," Ego chimes in, "just how low it will go. Wouldn't we be smart if we bought it at a price lower than all those other folk paid?"

"Yes," agrees Greed, "and we'd make even more money then when the price goes back up."

And some days later, with the price just a notch higher than the target set by Ego, Impatience says: "Hey, guys, the price doesn't look as if it's going to drop any more. Let's buy now before the thing squirts up on us. We don't want to miss the opportunity."

So, pressured by the three demons, we let them make our investment decisions. Our role? Stand by with the cheque book.

Farfetched? We'd never allow such a thing to happen to us, right? Yet in hundreds of homes and offices across the country variations of this skit are played every day of the week.

Objectivity is our only protection and each of us must apply it in our own individual ways. I ask the market to tell me in which direction it is most likely to go next; it tells the truth often enough to make the questioning worthwhile. The questions and answers are communicated through trendlines on charts.

Trendlines? We'll talk about them next month with the help of a chart. **C**

Letters to Sydney Tremayne, author of Take the Guessing Out of Investing, can be sent to Box 8023, Station A, Halifax, N.S., B3K 5L8. Please include stamped self-addressed envelope for reply.

GADABOUT

ART GALLERIES & MUSEUMS

Dalhousie Art Gallery. May 3-June 2. *Stephen Parrish and Charles A. Platt: Nova Scotia and New Brunswick Views:* An exhibition of 75 drawings and etchings by American printmaker Stephen Parrish and his student Charles Platt, produced during two trips to Nova Scotia and New Brunswick in 1881 and 1882. The collection is from Special

Collections, Dalhousie University Library. Dalhousie University Campus, 6101 University Ave. Hours: Tues.-Fri., 11 a.m.-5 p.m.; Tues. evening, 7-10 p.m.; Sat. & Sun., 1-5 p.m.; closed Mondays.

Mount Saint Vincent University Art Gallery. May 9-June 2. Downstairs: *Beauty Pageant: Paintings:* Maureen Enns, Cochrane, Alberta. Upstairs: *Recent Paintings,* Peter Kirby, Halifax. June 6-July 7: Downstairs: *Traces:* Pat Martin Bates, Victoria and Marlene Creates, Ottawa. Upstairs: *Primer for War,* Jamille Hassan, London, Ontario. Bedford Highway. Hours: Mon.-Fri., 9 a.m.-5 p.m.; Sat. & Sun. 1-5 p.m.; Tues., 9 a.m.-9 p.m.

Eye Level Gallery. To May 18. Andre Jodoin — installation. Garry Conway — installation. May 28-June 15. Monique Desnoyers — installation. 1585 Barrington St., Suite 306. Hours: Tues.-Sat., 12 noon-5 p.m. Closed Sun. & Mon.

SPORTS

The Great Canadian Participation Challenge takes place on Wednesday, May 29 from 8:00 a.m. to 9:00 p.m. Halifax has challenged St. John's, Nfld. All you need to do is 15 minutes of continuous activity sometime between 8:00 a.m. and 9:00 p.m. — walk, skip, swim, touch your toes, or whatever — then call 422-6437 and register your activity in this great challenge.

IN CONCERT

The B W V 1985 Society presents *BACH 300* — a series of concerts celebrating 300 years of the music of J.S. Bach, featuring David MacDonald, organist. May 12: Motherhouse Chapel of the Sisters of Charity — Mount St. Vincent. This glorious motherhouse chapel provides the setting for some later works of J.S. Bach: several Leipzig chorale Preludes, the Prelude and Fugue in E minor, "The Wedge," a Trio and Chorale Preludes.

THEATRE

Neptune Theatre. Continuing to May 12: *Fallen Angels* by Noel Coward. *Fallen Angels* is, without a doubt, Noel Coward at his inimitable best — gay, debonair, infinitely sophisticated! This frothy, frolicsome comedy finds two well-bred women awaiting the arrival of an old beau — while their husbands are absent for the weekend. Gallons of champagne later, a good dose of biting honesty sees the genteel words dropped and the furniture fly. Devilishly witty when delivered by the master himself!

The Nova Scotia Drama League Provincial Theatre Festival will be held May 15-19 at 8:00 p.m. nightly at the Neptune Theatre in Halifax.

CLUB DATES

Teddy's: Piano Bar at Delta Barrington Hotel. To May 25: *Peggy Quinn-Gillis.* May 27-June 29: *Kim Bishop.* Hours: Mon.-Sat., 9 p.m.-1 a.m. **The Village Gate.** 534 Windmill Road, Dartmouth. May 2-4: *Mainstreet.* May 9-11: *Intro.* May 16-18: *Tense.* May 23-25: *Southside.* May 30-June 1: *Thumbs Up.* Hours: Mon.-Wed., 10 a.m.-11 p.m.; Thurs.-Sat., 10 a.m.-12:30 a.m. **C**

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In search of Dartmouth's heart

Dartmouth is a city without a heart. The thought can be applied in two senses and maybe they are somehow connected. The city has no physical heart — no living, pulsating downtown — and it is heartless in dealing with people who need help.

Certain types of behavior, say some social scientists, are nurtured by a city's physical layout. They say social and physical planning are related and that both must be addressed when we establish community goals. Well so far that has not happened in Dartmouth.

Sure, there have been attempts to plan the city's physical design, but social planning leaves something to be desired.

After going through substantial growth for 20 years following the Second World War, the city adopted its first official plan in 1966. Planners acknowledged two important facts: Dartmouth had to develop a heart if it was to become an individual character in the metro amalgam; and, the city would be divided by a major arterial road, the Circumferential Highway, which would create an inner and outer ring.

The inner ring includes the old business district and its residential neighborhoods and the outer ring includes many of the newer areas. Because the outer ring has no natural boundaries to give it form, the planners divided it into a series of communities, each of which was supposed to be clustered around a community centre. The city's plan was to "impose on this general order of communities a strong focal point, or heart, so that the individual identifies first with his neighborhood, then his community, then with the heart and thus with Dartmouth." The concept was carried over into the city's 1971 and 1978 plans.

The heart was to be the downtown core and surrounding neighborhoods, which were to be developed through various programs such as urban renewal, mainstreet improvements and waterfront development. The downtown core was to include offices, stores, housing, a civic centre and other public and semi-public buildings. The city fathers were supposed to help all this happen by discouraging some

developments outside the downtown area.

But what we ended up with is a downtown that is practically deserted most weekends and evenings. The city has strips of retail development and shopping malls flung far and wide. There is a series of residential sub-communities where people go to eat and sleep. They use the shopping malls as community centres.

What do Dartmouth residents think of all this? When planning students conducted interviews in 1983, they found that everyone except Ward 3 residents, where downtown is located, said improving the downtown and waterfront was the city's least important planning objective. Maybe that's what we should expect from people who live in a city without a heart.

Well what about social issues?

Last summer students from the Maritime School of Social Work prepared a social profile of Dartmouth and found that: the residents are uneasy about questions dealing with the city's class system; they believe poor people and their spokesmen are powerless; and they think the city is controlled by a small, closely-linked group of power brokers.

Residents identified the major problems of the past five years as: the shortage of housing for low-income families, too little money for capital improvements, racial discrimination, too little town beautification, a shortage of day-care facilities and too many shopping malls.

One would be hard pressed to name a political leader or prominent citizen who has provided leadership in these issues. City hall is notorious for either not dealing openly with these matters or simply ignoring them.

Consider some of the following situations.

- Lucille Hollett's husband died almost five years ago after being beaten by two city police officers. Now, in an election year and after intensive national media coverage, the reluctant city council members finally decided to deal with Mrs. Hollett. They paid her \$64,000 and will probably end up paying over \$1 million for the officers' legal bills. Her compensation pales in comparison to the severance pay given

to a former police chief and a former recreation director.

- The city still has no affirmative action program despite some incidents involving a former recreation director. The man retired after sexual harassment charges were levelled at him before the Human Rights Commission. But that wasn't before he ordered basketball hoops removed from a downtown park because he had seen eight or nine "big black people who looked like they may have come from Preston" playing basketball there. In response to a complaint about the comment, City Administrator Cliff Moir said he could understand that people may have seen that "as prejudice or bigotry" but "I truly believe that he only intended to describe the situation and did not take into account that perhaps these were black citizens from our own community."

- The day-care question has been deferred into oblivion since city staff recommended the city spend \$30,000 on more space. That amount would have been matched by the province. In the meantime, the city continues to suffer a severe day-care shortage.

- When a non-profit housing co-op applied to build 42 units of badly needed affordable housing for single-parent families, seniors and disabled persons, the neighborhood got up in arms. One alderman told a city council meeting he didn't object to seniors or the disabled but pleaded with planners to keep out the "other" people — low income women and children. Another group trying to establish a shelter for battered women in Dartmouth failed to find a champion in city hall.

Building a good city requires that at some time we acknowledge these problems and deal with them. The city is currently reviewing its plan, and its central review committee is made up of white, middle-aged, professional men. It is, however, important for all other Dartmouth residents to get involved. If the city doesn't hear from a good mix of people who care about how the community develops, then we might end up being a city without a heart forever. **C**

Joanne Layme has lived in Dartmouth for 20 years and has been active in various citizens' groups

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